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ABSTRACT

Intended for teachers, this bibliography contains 30 brief reviews of recent books on the theory and practice of teaching writing. The first section, on theory, focuses on "Famous Last Words, The American Language Crisis Reconsidered" (Harvey A. Daniels); "Drawing on the Right Side of the Brain" (Betty Edwards); "The Role of Grammar in a Secondary School Curriculum" (W. B. Elley and others); "The Web of Meaning" (Janet Emig); "Thinking Through Writing" (Susan R. Horton); "Understanding Writing" (Thomas Newkirk and Nancie Atwell); "Well-Bound Words; A Rhetoric" (John J. Ruszkiewicz); "Fforum: Essays on Theory and Practice in the Teaching of Writing" (Patricia L. Stock); "Family Literacy--Young Children Learning to Read and Write" (Denny Taylor); and "The Great American Writing Block--Causes and Cures of the New Illiteracy" (Thomas C. Wheeler). The second section, on practice, includes annotations on "Teaching Writing, Essays from the Bay Area Writing Project" (Gerald Camp, ed.); "Writing: Teachers and Children at Work" (Donald H. Graves); "Inside Out" (Dan Kirby and Tom Liner); "Searching Writing" (Ken Macrorie); "Writing and Learning Across the Curriculum" (Nancy Martin and others); "The Art of Composition" Robert C. Meredith); "Active Voice" (James Moffett); "Student-Centered Language Arts and Reading K-13: A Handbook for Teachers" (James Moffett and Betty Wagner); "Learning by Teaching (Donald Murray); "A Guidebook to Writing Across the Curriculum" (JoAn Simmons and others); "Teaching Writing in the Content Areas: Elementary School" (Stephen N. Tchudi and Susan J. Tchudi); "Teaching Writing in the Content Areas: Middle School/Junior High (Stephen N. Tchudi and Margie C. Huerta); "The A+ Guide to Good Writing" (Diane Teitel Rubins); "Donald Graves in Australia" (R. D. Walshe); and "Writing Seminars in the Content Area: In Search of Hemingway, Salinger, and Steinbeck" (Brooke Workman). The third section annotates textbooks: "Writers Writing" (Lil Brannon and others); "Building English Skills" and "Resource Kit: Level Seven" (Joy Littell, ed.); "Building English Skills: Grade Eight" (Joy Littell, ed.); "Scope English Grammar and Composition Level One (a publication of Scholastic Book Services); and "Language for Daily Use" (Dorothy Strickland). (EL)

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TEXAS HILL COUNTRY WRITING PROJECT

PRESENTS

"SNEAK PREVIEWS"

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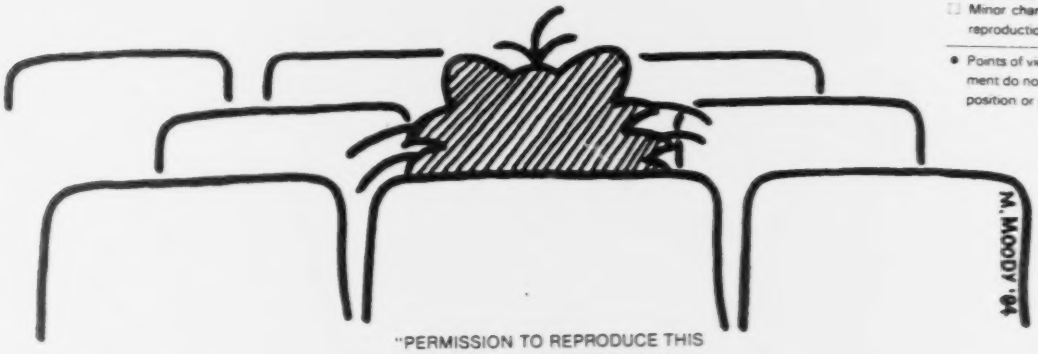

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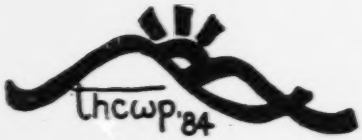

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INTRODUCTION

Many of us turn, if not first, then soon, to the book and film review sections of our Sunday newspapers. Before tossing down tens and twenties for movie tickets or a first edition, we tend to keep our hands in our pockets, and therefore welcome a chance for insight into content and style. The members of this year's Texas Hill Country Writing Project recognize the need to know something about a text before spending time and money on its perusal, as well as the professional's need to keep current on theory and application. Therefore, the THCWP submits its first annotated bibliography: SNEAK PREVIEWS.

The adjective "annotated" has its roots in the Latin verb annotare: to note or write down; to comment on; to observe and perceive. Each participant of the THCWP has thoroughly read and considered a book dealing with the theory and practice of teaching writing. These all bear copyright dates of 1980 or later, so to account for recent study and thought in this area. As classroom teachers, the readers have access to a wealth of experiential knowledge, allowing them insight into the worth of these texts, so that with the bibliographical information included in each entry, you will find participants' critical reviews. These include a synopsis, a critique, and a statement of the book's usefulness for teachers.

The art of teaching writing has been compared to the work of a mechanic. As long as the writing process runs smoothly, the teacher/mechanic has little to do but encourage and advise. Yet occasionally the process, like an internal combustion engine, breaks down: the student is stuck, and the teacher may need a deeper understanding of the process of writing in order to "fix" the trouble.

The books we share here are likened to manuals, in that they can give teachers the theoretical and practical knowledge, the proper tools, to do the job. Yet our metaphor loses touch when we realize that, no matter how complicated we believe the insides of our cars to be, the writing process is much more complex and lends itself to all sorts of speculation and study. No teacher can do it all; therefore we work together.

This tenet stands as one of those integral to the purpose and function of the THCWP and its parent, the National Writing Project. From workshop abstracts to the literary magazine, all of our publications are based on the idea that

1) teachers are valuable resources who are renewed and stimulated by sharing their knowledge;

2) writing is a complex process rather than a set of discrete skills that can be assigned to a grade level;

3) research conducted by university faculty, school district personnel, and classroom teachers supplies the foundation for theorectically sound and successful classroom practices;

4) students learn to write by writing, not learning about writing; and

5) the best teachers of writing are themselves writers.

Our motives in the reviewing and even the choosing of texts reflect our belief in these principals.

My first year with the Project left me with many positive impressions of what our teachers are doing these days. The group was diligent in its efforts to read, write, debate, and learn: the annotated bibliography, a product of maturing professionals. With SNEAK PREVIEWS, you have the advantage.

Nancy Seaberry Morgan, Editor
Texas Hill Country Writing Project
Summer 1984

Famous Last Words, the American Language Crisis Reconsidered by Harvey A. Daniels. Southern Illinois University Press, Carbondale and Edwardsville. 1983. 295 pp. (Reviewed by Laura Weatherford, Austin, Texas).

In Famous Last Words Harvey A. Daniels presents a knowledgeable account of the language crisis as viewed by the contemporary language critics as well as critics throughout history. It is a readable report of numerous attacks, studies, surveys, and observations of Standard English made by critics throughout the history of the English Language.

I felt concerned and at the same time laughed with the author, at the noble attempts of educators, researchers, journalists, and language experts as they attempt to describe the problems and to prescribe a remedy for the language crisis. The continuing problems are evidence that the critics' prescriptions have not cured the illness of Standard English. The problems of the language crisis, as the author asserts, are still with us and will, as history shows, remain with us in the future. The author's disagreement with the critics is not a diasgreement that a crisis truly does exist; his disagreement is based on the causes of the crisis. He has three basic areas of concern. These concerns are in the areas of black dialect, the language of politics, and the teaching of writing.

Daniels states that the crisis is not unique to contemporary language as some journalists, educators, and semi-official

language experts would have us to believe. Reports of a language crisis have been made regularly throughout history. The author documents this crisis by quoting from numerous scholars such as Plutarch and Cicero in the early centuries and such critics as Jonathan Swift, Samuel Johnson, and Richard Grant White in more recent times.

After clearly and repeatedly stating his acknowledgement of a language crisis, the author agrees that "few people write well, our young people do talk differently, and our occupations do generate a lot of jargon"; however, he asserts that all this does not mean that Standard English is dying, but that literary crises are historically routine. Daniels' claim is that literary crises have been and still are caused by social and political prejudice.

He devotes a chapter to the simplistic idea that one might diagnois the language crisis and prescribe a cure by using standardized tests. He points out that "evidence from individual observations and from test scores can be untrustworthy, inconsistent, and misleading". pp. 87-88.

In Chapters 7, 8, and 9 the author is concerned with the issues which he claims are "real, substantive, and important. These issues are: 1) black dialect, 2) the language of politics, and 3) the teaching of writing." p. 147.

The problems of Black English are not related to the lack of rules in the dialect or "the 'fine distinctions' of Standard English" as Mitchell claims but according to Daniels the cause is related to social prejudice. Different methods

used to teach black children to speak Standard English are described. These programs have failed, Daniels states, because they are filled with contempt for the black student's "language, home and culture". Black children do have a dialect of their own but this dialect is not the primary cause of their failure to learn. Their failure to learn is related to the attitudes of the white teachers and the white communities. As long as there are two separate communities there will be two separate languages.

Daniels' theme in Chapter 8 is propaganda "the language of politics". He is critical of Orwell, Newman, Schlesinger, Giamatti and others who have described the language crisis and its relation to the language of politics. He asserts that "these critics have helped to create a climate in which it is once again chic to ridicule the language of foreigners and minorities".

In Chapter 9 Daniels describes the crisis as related to the teaching of writing as shown by the number of college students who are unable to pass the entrance exams for freshmen. This decline in the knowledge of Standard English is not a decline in student ability so much as in the expansion of enrollment in colleges and universities.

Daniels does not present a solution to the language problems. To solve the problems that he has presented would require a change in the attitudes toward people who have different language backgrounds. He says "this requires more than information. It requires experience. The

experience of one coming to value another person whose language differs greatly from their own". p. 258.

Famous Last Words will be interesting reading for educators, especially educators who work with minority students. But do not look for answers to the problems of the language crisis in this book. As director of the Illinois Writing Project, Daniels believes this and other similar projects may be a step in the right direction. He also states that teachers must be given the freedom to use the methods and materials in their classrooms which they have found to be successful. He has confidence in classroom teachers if they are given the support and autonomy needed to teach about language truthfully and effectively.

Drawing on the Right Side of the Brain by Betty Edwards. J. P. Tarcher, Inc. Los Angeles, 1979, 199 pp. (Reviewed by Donna Love Vliet, Austin Independent School District.)

Dr. Edwards has presented a readable and practical art primer. This book is not meant for art educators only, but also for others who are interested in developing the right hemisphere of the brain. The text explains the left and right hemispheres and their separate functions. Spatial and relational functions are within the right hemisphere. The R-Mode is a form of processing information which is simultaneous, holistic, spacial and relational. The left hemisphere is the left side of the brain. Verbal functions are within the left hemisphere. L-Mode is a form of processing information which is linear, verbal, analytic and logical. The book clearly presents a step by step approach to guiding the readers toward a better development of the R-Mode.

The author's premise is that once one lets go of the left hemisphere, one will be drawn into a meditative state. This allows one's ideas to devmore creatively and imaginatively within the right hemisphere.

"Drawing on the Right Side of the Brain" delineates the various stages of children's artistic development: The first stage is the scribbling stage and begins at age 1½, the symbolic stage incorporates increased detail and begins at age 3-3½, the narrative picture stage begins at age 4-5, the landscape symbol stage begins at age 5-6 and the realism stage begins at age 10-11. If at this last stage, children really see and observe with the right side of their brains, they should become more successful artistically and presumedly more creative. If not, they will say what we have heard many people say, "I cannot draw." With an enlightened teacher, students can develop greater conscious control of their right hemisphere's superior ability to process visual information.

The techniques needed to guide students toward the development of their creative and artistic abilities are presented by various drawing sessions. The first session develops awareness. Four drawings are required: A drawing of a person without looking at anyone, a drawing of the head of a person's hand and, last, a drawing of a chair. After these elementary drawing exercises are completed, the students become very anxious about their ability to draw. However, the anxiety diminishes as they increase their confidence by drawing in future sessions. These initial drawings serve to remind them of their progress, as the refer to them during later sessions.

At the second session, the students copy a photograph, upside down. The drawing session creates an environment for the students to use new information and not stereotypical information of the L-Mode. By forcing the students out of the L-Mode thinking, the R-Mode has a chance to take over. "You will learn the artist's mode of seeing;the key is to direct your attention toward visual information that the left brain can not and will not process," states Dr. Edwards.

The third session presents the student with the concept of contour drawing. Contour drawing is drawing that represents the edge of a shape or group of shapes.

The fourth session involves drawing things in relationships, or negative and positive space drawing. After the age of 12, children can begin to recognize negative space. In other words, they can look for and draw spaces outside of the objects themselves.

The last sessions of the book contain more advanced sessions. Perspective, proportion, portraiture, and the creation of dimension through shading are sessions of much greater difficulty and sophistication. However, each session has easy to follow exercises and examples of students work, as does the entire book.

The special value of this book to the art educator, and especially to the art educator of gifted students 10-12 years old, is that the exercises presented can encourage those students to develop more fully their artistic and creative potential. The author gives specific lessons for teaching realistic drawing to this age group, who are entering the stage of realism. Sixth grade gifted students need lessons on perspective, proportion, and portraiture to sustain their interest and the lessons encourage and promote these areas.

For other educators, the book encourages sophisticated and easily learned art activities. For these people, it not only promotes their artistic talent, but more importantly, allows them to develop the R-Mode of their brain. The significance of this for them is that it will allow them the opportunity to think about various endeavors, other than art,in more creative and imaginative ways.

In addition to the educational information imparted by Dr. Edwards, the text was written in a very informal style, with a somewhat philosophical tone. For example, "In oneself lies the whole world·and if you know how to look and learn, then the door is there and the key is in your hand. Nobody on earth can give you either the key or the door to open, except yourself," J. Krishnamurti, "You're the World". In the book it appears that the author is helping one find the key to the door.

The quality of the illustrations used to teach basic information concerning the art of drawing were masterpieces. There were delicate illustrations by Durer and Rembrandt as well as dynamic drawings by Toulouse-Lautrec, Picasso and Van Gogh.

At the conclusion of the book,there is a glossary which is helpful for educators as well as for those who are not.

Though the book is not about brain research, one feels that Dr.

Edwards has convinced us that she is correct in her presentation of the material. It would be helpful if she would relate more in depth the hypothesis that lead her to her conclusions concerning the operations of the right and left side of the brain. It is an admirable attempt to delve into processes which could stimulate creative activity and one can not fault her for this. However, the research is new and therefore, experimental. It would be unfair to children, expecially in large numbers, to teach them all of her techniques. After all, didn't educators teach children to be right-handed when some children were more prone to be left-handed and did this not create problems for many of these children later in life?

Therefore, I feel we should tread slowly, when it comes to working with brain techniques for young children. Dr. Edwards ideas are excellent; however,the research is in the pioneering stages and one should be happy with slow and steady progress.

The Role of Grammar in a Secondary School Curriculum by W.B. Elley, et al. New Zealand Council for Educational Research. Wellington, New Zealand, 1979, 109 pp. (Reviewed by Hyacinth C. Burt, Pflugerville Middle School.)

The authors of this text conducted lengthy, well-documented research, which studied the effects of traditional and transformational grammar on students' performance in language arts. This major study in New Zealand had been preceded by several investigations by other researchers, who concluded that the study of traditional grammar has a negligible effect on writing or language skills. These previous investigations shared several weaknesses: limited time of the research project, one-dimensional evaluations, and major difficulty in separating teachers' attitudes and skills from the course content. These problems led the authors to conclude, "It seems then that the perfectly controlled experiment has yet to be designed, and so on the role of traditional grammar in children's composition skills the cautious researcher must perforce continue to be open-minded." Studies of transformational grammar, which included the use of sentence-combining, have shown improvement in the students' ability to produce more complex sentence structures. However, it is questionable if this improvement resulted from the study of the grammar or the practice of sentence-combining. In light of the inadequacies of this earlier research, the authors conducted an investigation which they hoped would be thorough, balanced, and conclusive.

The major strength of the study lies in the detailed description of the design of the research project and the numerous charts and graphs, which record the results. The authors convince the readers that this investigation does not suffer from the deficiencies which marred the other studies. Their data is persuasive, but the format of this book, which is severely limited to the technical aspects of research, holds little appeal for most teachers of language arts. Perhaps there is a natural antithesis between research, the recording and interpretation of observable phenomena, and teaching, the sharing of experience and knowledge with other humans. When children's behavior becomes observable phenomena and can be recorded in decimals, teachers often lose interest. This is not to deny that the researchers achieved their goal or to diminish the value of their work. Indeed, their research is detailed, extensive, and convincing.

This investigation was conducted in a high school in New Zealand during a three year period, 1970 to 1973. Two-hundred and fifty students of average ability, ranging in age from twelve to sixteen years, were divided into three groups. Each group was taught a different strand of language arts. One strand was the Transformational Grammar (TG) course, which included grammar, rhetoric, and literature. The second strand was the Reading-Writing (RW) course, which also included rhetoric and literature, but omitted the transformational grammar in favor of increased reading and creative writing activities. The third strand was the Let's Learn English (LLE) course, which

reflected the typical secondary curriculum in New Zealand at that time. The three textbooks Let's Learn English 3, 4, and 5 by P.R. Smart included composition, comprehension, and 'functional' grammar. These textbooks for strand three were supplemented with literature books, which included prose and poetry.

Three teachers taught the classes for two of the three years. During the third year, two additional teachers joined the project. The schedule was arranged to insure that the teachers taught more than one strand. Two of the original three teachers taught all three strands, and one taught only the TG and RW strands. Through this arrangement, the researchers hoped to negate any differences of teaching style or ability, which might affect the results of the study.

The main thrust of the research study was the evaluation of growth in the students' essay writing skills, but many other hypotheses were tested as well. Each year the students were given a series of tests on a variety of topics, including attitudes towards reading as a leisure activity, reading materials, and interest in school subjects. The study also measured the students' attitudes towards English as a subject. Did they feel that they were progressing in their study of English? Did they like English? How would they rank English with their other subjects? The researchers also broadened their analysis of writing quality to include the number of of T-units, the number of transformations, and the breadth of vocabulary used by the students.

The results of these surveys can be succinctly summa-

rized by the phrase "no observable difference." Repeatedly, the authors conclude that each group showed no major gains over the others. The only exceptions were a slightly more positive attitude towards literature and writing by the TG and RW groups, and a negative attitude towards sentence study by the TG and LLE groups. The authors conclude, "The studies presented show that the effects of three years of such grammar study are negligible. Those pupils who studied no formal grammar for three years demonstrated competence in writing and related language skills equal to that shown by the pupils who studied transformational or traditional grammar. Furthermore, their attitude to English as a subject of study was more positive."

For the classroom English teacher, the conclusions drawn by this research project should have a major impact on the content and organization of the language arts curriculum. But in truth, it will be only the conclusions and not the methodology of the researchers which will interest most teachers. This book could have been made more attractive by the inclusion of students' writing samples and specific comments of students. Giving a human face to the statistics would have increased the book's appeal. As it stands, I can only recommend The Role of Grammar in a Secondary School Curriculum to those with a sound background and interest in research.

The Web of Meaning by Janet Emig. Boynton/Cook Publishers, Inc. 206 Claremont Ave., Montclair, N.J. 07042 , 1983. 178 pp. (Reviewed by Dixie L. Shoopman, University of Texas at Austin.)

Eleven essays and talks comprise this collection. Chronologically arranged by dates as they were written, the essays deal with writing, teaching, learning, and thinking. Each piece is preceded by a brief interview between the author and one of her two editors, Dixie Goswami and Maureen Butler. It is through the questions in these interviews that the reader becomes aware of the large design of the book as well as the meaning of the title.

The first seven essays deal with a wide range of topics related to history, research, and theory concerning the relationships of thought and language. Ms. Emig traces theories on the relation of planning to writing, beginning with Hugh Blair and his successors, George Campbell, Samuel P. Newman, Richard G. Parker, William C. Fowler, and George P. Quackenbos--all textbook authors between 1784 and 1851. Theories popular with these authors are in sharp contrast with such professional writers as Gertrude Stein, James Thurber, Truman Capote, and William Faulkner. For the early textbook writers, planning is the primary act in composing, while the professional writers indicate that the major act in the composition process is the actual writing.

In subsequent essays the author deals with a diverse set of parts to the whole of composition. Case studies regarding the composing processes of twelfth graders; hand, brain, eye relationships; uses of the unconscious in the composing process; writing as a mode of learning: these are topics of thorough consideration by the author.

In the last four essays, Ms. Emig deals with her own shift in thinking from "teaching writing to learning to write." Here she presents seven tenets characteristic of the traditional philosophies for the teaching of writing which currently dominate public schools. Next, she presents the contrasting findings from the developmental research by such people as James Moffett, Donald Graves, and Peter Elbow. The author concludes that a "conversion" must be experienced before those educators who present writing in schools can shift from the "magical thinking paradigm" to the "developmental view."

Janet Emig's eleven essays serve to trace her own development through years of research, teaching, writing, and speaking. Her essays are rich in theory, sometimes laborious with the semantics of scholasticism.

The classroom teacher who is searching for a quick guide to the writing process or a "how to teach composition" manual will not find it in The Web of Meaning. However, the serious student who is concerned with finding significance in today's trends of teaching writing will find a literal web of meaning in this book.

Thinking Through Writing by Susan R. Horton. The John's Hopkins University Press, Baltimore,1982, 202pp. (Reviewed by Rachel K. Carter, University of Texas at Austin.)

In highly readable terms, Susan Horton has compiled a "Composition Manifesto" in which she depicts the way the mind works and how people relate thinking to writing. The theory that "writing well is not a matter of knowing rules and following outlines, but of understanding how thinking and writing work "(p.132) is the message proported throughout the work.

The first chapters are devoted to breaking the components of the writing process down to manageable pieces. Subsequent chapters explain how to begin with the smallest kernel, a concept, and use thinking processes to shape the concept into a concrete idea suitable for writing. All chapters include research, theory, examples and the authors' common sense to support the activities she asks the reader to practice at the end of each one. The activities are numerous and diverse, focused on the writer and his thoughts and adhering to the premise that writing is thinking. The author has provided many thought provoking essays by great writers to serve as good examples as well as a stimulus for the readers thoughts. It would be difficult to read Thinking Through Writing in its

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entirety without participating, at least partially, in one of the exercises provided. The activities are not another case of "Fun ideas to write about in English class," but are truly relevant to the reader and emphasize the importance of his thoughts in the writing process.

Two faults became evident as I read this book: 1) there is an overwhelming amount of information presented, from forming a concept to completing and editing an essay, and 2) several of the examples were difficult material to think about while also trying to focus on the mechanics of writing.

Although I don't imagine the author intended for the book to be read in one or two sittings, this is how I read it. The information provided seemed useful and correct, but much too overwhelming to compartmentalize in the brain for future use. The theory and practice were sound and applicable to the classroom at any level of teaching. However, care should be taken, especially by teachers of young children, to fragment most of the proposed tasks into much smaller pieces in order that they might be more effectively ingested.

Thinking Through Writing provides the logic that many of us need in order to have a project seem worthwhile. The concept, adhered to throughout, that writing is thinking at every stage of the

process, provides a strong basis from which the logical writer can work. It would also be an excellent organizational format for those writers who lack direction, and an exceptional self-guided tour through the writing process for anyone.

Susan Horton comes full circle for those of us in the teaching profession when she says in the final chapter, "The chance to share, to teach someone what you've learned is, of course, why we write." (p.202)

Understanding Writing

Ways of Observing, Learning, and Teaching, K-8
Edited by Thomas Newkirk and Nancie Atwell.
Northwest Regional Exchange, Inc., 1982, 177 pp.
(Reviewed by Vivien Geneser, Texas Hill Country Writing Project.)

The 20 articles in this publication present theories on the teaching of writing and methods for their use in the classroom. Teachers are writing to teachers and the result is an insightful glimpse at a variety of effective teaching styles. Each entry includes passages regarding personal experiences yet they all adhere to the same philosophy: that writing is a process to be developed and that there are no instant formulas for writers or for writing teachers. Teaching the writing process is advanced with the help of conferencing, peer editing, writing folders, and self evaluations. The authors reflect on their observations of the students, their own teaching, and how all of this relates to their personal learning experiences. The book is divided into five sections: Beginnings, Conferences, Writing and Reading, Assessment, and Reflections with several articles under each category.

In "Beginnings", the early writing acquisition skills are explored with illustrated narratives, and then non-narrative writing forms. These are punctuated with amusing anecdotes. One first grader confessed that he had believed that books were written by a magical typing machine and was

motivated to begin the writing process when he realized that writing was done by "guys like me". The link between reading readiness, drawing, and early writing is discussed and the section concludes with an informative article on invented spelling which clarifies appropriate teacher expectations for beginning writers.

The second section, "Conferences", included dialogues with students during these conferences with notes regarding the particular questions which were asked and speculations about how these interactions helped students with writing. A list of open ended questions composed by Donald Graves (p. 140) serves as a checklist for the teacher. These questions are designed to encourage self evaluation and to enable the young writer to focus on his thoughts so that he can expand upon them. Sharron Cadieux speculates that the common response "I don't know" could actually be interpreted as "I haven't thought about it yet" and guides her students into problem solving strategies (p. 64). Susan Sowers identifies three central operations of the writing conferences--reflecting, expanding, and selecting--and offers suggestions for implementing these into writing activities.

The third section, "Writing and Reading", states that writing and reading are too intertwined to be taught separately since "writers are readers" (p. 114, M.E. Giacobbe) and that improving a child's writing skills will naturally

result in a corresponding improvement of the child's reading skills as the writer/reader becomes more involved with the written language. Thomas Newkirk encourages a writing program in which the students create their own books. Through this approach, they will begin to perceive the written language as a result of human choices rather than something fixed and authoritative (p. 107).

Section four, "Evaluation", explores the options available to the writing teacher faced with the task of filling in report cards. All three contributors favor writing folders which contain the student's dated work; rough drafts, revisions, and final copies. These folders enable the teacher to evaluate the development of a body of work and note the progression of form, style, and writing mechanics. These folders are also useful during parent teacher conferences as a reflection of the student's changes and growth.

The fifth and final section, "Reflections", contains introspective essays by teachers exploring their own growth as writers and how their experiences have affected their teaching styles. Marna Bunce (p. 161) relates her fear of reading aloud to her peers, yet, feeling at the same time, a desire to share her writing. Elizabeth Parillo encourages all writers to take risks so that we may explore new dimensions (p. 167-169).

The articles combined to form an informative text which provides a pleasant reading experience. The authors were professional in their approach and substantiated theories with specific examples from their classrooms. There were many lengthy dialogues included in the section on conferencing and reading them became tedious after awhile. The reason for including the dialogues is evident yet it seemed that the objective of the authors would remain clear if they deleted a few examples. However, the reader is free to skim the pages that are less pertinent and still have an impression of the writers' intents.

Overall, the book is a valuable collection of articles containing ideas, theories, and methods for approaching the various snags encountered by writing teachers. I recommend that the book, Understanding Writing K-8, should be included in professional libraries and on any bibliography which lists selected language arts publications since it is concise, informative, and appropriate to the needs of writing teachers.

Well-Bound Words: A Rhetoric by John J. Ruszkiewicz. Scott, Foresman and Co., Glenview, Illinois, 1981, 359 pp. (Reviewed by Linda Black, Texas Hill Country Writing Project.)

John Ruszkiewicz has divided his text into two major divisions. Chapters two through six deal primarily with James Kinneavy's modes and aims of writing. Ruszkiewicz entitles this section "Whole to Parts". The other major division he calls "Parts to Whole". He emphasizes that he has put the "Whole to Parts" section first because he wants to show where his allegiance lies. He writes that "... good writing lies in understanding what you are trying to accomplish, and sharing that understanding with your readers." He believes that by identifying the mode and aim, a writer can better accomplish whatever it is that she sets out to do with her writing. Hence, the "Whole to Parts" ethic of starting with the writing, and as Ruszkiewicz has done in his text, leaving the grammar/structure problems for later, as something the writer works on after the majority of the writing is done.

Ruszkiewicz, in the "Whole to Parts" section, devotes one chapter, or a large section of a chapter, to each specific aim or mode. He gives clear, concise definitions of each type, and provides easily understandable examples of each. He also gives suggestions for writing assignments or exercises to help the writer understand how to use what she has learned. He translates Kinneavy's theory into a logical process one should go through to help herself make writing easier.

Ruszkiewicz believes that a writer should have a clear understanding of what she wants to say, or why she wants to say it, to become a good writer. The first division in his book indicates that he can support his belief in a logical and practicable manner.

The second division, "Parts to Whole", contains seven chapters that provide definitions and examples of grammar and its usage. Included here are examinations of thesis statements, paragraphs, revisions and other similiar aspects of writing. There are also helpful models of footnotes and bibliographies. This section of the book lends itself to be used as a handbook for specific grammar or structure problems a writer may encounter. It covers a range of territory from the definition of a noun to a model research paper. Thus, the writer may read the chapter, or section, that will help her with her specific problem, and leave the rest until, or if, she needs it. Again, Ruszkiewicz is concise and clear in his explanations. He covers much information, and makes it easy to unerstand and read.

This text would be a valuable addition to a beginning writer's library. Ruskiewicz has a knack for making an idea clear and usable. His writing style is friendly and familiar without being offensive. He puts the reader at ease; between the lines, he seems to be saying-you can do it, just practice and think! I feel this is an important message because it encourages novice writers and helps to still fears they probably have.

The text covers much essential information about writing, and it gives very helpful examples and suggestions. Its scope is very broad and again would probably cover any problem a beginning writer might encounter. But, herein lies a problem with the text. For a person who is already familiar with the writing process, who understands Kinneavy's aims and modes, and who owns a grammar/writing handbook, this text would be of little use. In other words, it would be a review of the things that most veteran writers know.

Another problem I have with the text is that it is so broad and covers

so much information, that I would hesitate to have a writer read the section on sound and rhythm, for example, and think that it is a complete explanation. Ruszkiewicz, by covering so much information, can only touch on various aspects of some topics. So, while he does give helpful information, it is not always as complete as it could be.

Teachers who might need a brush-up on writing theory and procedures, as well as grammar and usage, would benefit greatly from this text. It is extremely readable, and gives helpful examples and suggestions on which to expand. It would be a nice book to have to refer to if ever in need of a refresher on Kinneavy's aims and modes, and how to implement them. Many of the exercises Ruszkiewicz suggests to help the writer could be adapted by a teacher for her classroom writing assignments. Not only does he give a variety of ideas, but the topics he suggests are exciting and could help show students that writing can actually be enjoyable and worthwhile.

I would recommend this text to the beginning writer because of its readability, information, and wealth of writing ideas. For the same reasons I would recommend it to a new teacher, as an important addition to her teaching library. For an experienced teacher, I would recommend it as a reference book to refresh her memory, and perhaps to obtain new ideas for writing assignments.

Stock, Patricia L., ed. Fforum: Essays on Theory and Practice in the Teaching of Writing. Upper Montclair, New Jersey: Boynton/Cook Publishers, Inc., 1983. (Reviewed by Carolyn Foote, University of Texas at Austin)

When Fforum was published, its editor, Patricia Stock, envisioned it as a place where a "chorus of voices could argue. . .that writing is a complex and dynamic language act that can neither be taught by prescription nor learned quickly." Fforum somewhat succeeds in imitating the Roman forum after which it was named by providing a place for well-known theorists and writers to air ideas about writing. However, not all of the essayists write in a readable style. Still, to the teacher interested in current theories on writing, the articles provide an introduction.

The first section of essays discusses the topic of literacy--attempting to define the term and to decide on literacy's importance for real-world students. Jay Robinson of the University of Michigan explodes the myth that being literate necessarily makes a person successful economically, socially or intellectually. Robin Lakoff agrees that teachers can no longer tell their students that literacy equals success. In a biting, persuasive essay, William Coles(University of Pittsburgh) defines literacy as the ability to make sense of the reading or writing topic. He proposes

that teachers across the curriculum bear the responsibility for making students conform to standards of usage and mechanics.

Several articles which follow emphasize the need for literacy in all disciplines, including medicine and the law. Michael Clark incisively points out:

> The current debate about the decline of literacy will probably have no more influence over the use and evolution of language than such debates have had in the past, but it has produced significant changes in the institutional programs responsible for the perpetuation and dissemination of literacy.

Clark also notes that the debate over literacy often is based on political motives and not specific research. The chapter is concluded with three essays explaining how the English Composition Board at the University of Michigan(whose conferences led to Fforum's publication) confronts the teaching of literacy. For teachers who are frustrated by the "Back to Basics" trend, the chapter provides valuable insights on literacy and its importance to students.

The second series of readable essays struggles inconclusively with defining the relationship between speaking and writing. Wallace Chafe explores the differences between the fragmented product of daily speech and the integrated product of writing. Conversely, Winifred Horner and Barry Kroll see a relationship between writing and reading in that both are processes.

Several essayists, including Daniel Fader and Donald Graves, stress the importance of a writer's finding his own voice and offer ways teachers can help students discover the effects of voice in writing. Barbara Couture's summary of the chapter realistically unites the issues raised by emphasizing that the importance lies in knowing and utilizing the similarities between writing and speaking, so that students can capitalize on these similarities.

Section Three's essays examine the similarities and differences between writing and reading. Suggesting that both reading and writing are meaning making processes, Robert Tierney, of the University of Illinois, describes his research on the relationships between readers and writers. In a similar vein, John Bransford, Nancy Vye and Lea Adams encourage students to recognize that what is written is read by an audience.

The articles which follow offer practical ways that teachers can help students see links between reading and writing. In an interesting article, Jane Hansen explains several types of conferences on reading and writing that students and teachers can engage in. James Moffet's powerful essay stresses the need for the writer's voice in the creation of engaging, readable, and universal prose. Frank D' Angelo extends Moffet's ideas, supporting a modified prose model approach, wherein students model styles and features

of various authors. In the concluding essay, Patricia Stock and Karen Wixson offer a sample lesson using language as a tool for learning, and emphasize that reading and writing are processes of making meaning.

The fourth series of essays explores "Writing as a Way of Learning". As did essayists in the previous section, James Britton, Sheridan Baker, Toby Fulwiler, and Art Young consider writing a process of gaining insights and knowledge. Peter Elbow even proposes that sometimes the process of working out an idea through writing is more important than the written product itself.

The remainder of essays in section Four deals with methods by which teachers can use writing as a means of active learning. Donald Murray details the elements of a productive writing environment, while Peter Elbow presents uses of freewriting for reflecting on what has been learned by students. In "A Model for Designing and Revising Assignments", teachers are told that if students are to learn through writing, students have to understand what task the assignment asks for. Finally, Fulwiler poses a valid question about propositions presented in the chapter. "That writing makes sense and knowledge is unquestionable; the real question is, why don't we use it that way?"

The final section "On Writing and Rhetoric" combines essays on the theoretical history of rhetoric with essays on the practical uses of rhetoric in the classroom.

For teachers new to current theories, Janice Lauer presents a brief overview of important "pipers" and their theories of rhetoric. Jay Robinson's essay is helpful in that it shapes a definition of rhetoric (students using language purposefully for communication with an audience). Several articles which follow emphasize the importance of writing in a context or situation with an audience and purpose. In the final selection, Stephen Bernhardt, of Southern Illinois University, capably pulls together ideas presented by many authors in Fforum, indicating the overriding "theme" in the book being the need for students to write in a meaningful context. As did other essayists in Section Five, Bernhardt points out the limitations of student essays with an audience of one--the teacher.

Fforum provides a comprehensive sampling of important theories about composition. Unfortunately, because the unspecified audience appears to be college teachers, classroom teachers may have difficulty "making meaning" of some articles. Perhaps the best way for teachers to use the book is as a resource for developing their own philosophies of writing. And perhaps researchers and theorists of composition should heed their own suggestions about the relationship between readers and writers.

FAMILY LITERACY--YOUNG CHILDREN LEARNING TO READ AND WRITE
by Denny Taylor. Heinemann Educational Books, Exeter, N.H., 1983, 144pp. (Reviewed by Susan Crone, Austin, Texas.)

Faced with the question, "How are reading and writing activities affected by family life?", Denny Taylor began the research for her doctoral dissertation in 1977. This book is the culmination of that study in hopes of explaining her findings and encouraging others to join in similar studies. Taylor uses the case studies of six families who had young children learning successfully to read and write as a basis for some conclusions about this learning process.

Taylor reviews the effects of several variables on students' learning. First she assesses the roles reading and writing played in the homes of the parents and what they consider important now. From memories of hearing stories to allowing a four year old to "read" to the 18 month old, parents shared many opportunities in which reading is important. Next she investigates the effects of social situations such as clubs, money-making projects, and letter writing. This investigation is followed by a discussion of word games and everyday writing activities in which the whole family participated. She also discovered some activities that the children did on their own without parental knowledge.

The next two subjects she addresses are somewhat related. They are the importance parents put (1) on literacy for themselves and their children and (2) on learning in school. She found a prevailing atmosphere that the child would learn to read and write.

Taylor was amazed at how easily the parents could move from the past to the present. They remembered how they introduced print, how the children reacted to word games, the availibility of reading and writing activities in the homes, peer influence, and parental expectations. She found much evidence of parents' unconsciously placing great importance on these skills by modeling, saving samples of children's work, and talking about their own past experiences.

Taylor rounds out this short book with a chapter introducing the middle class families used in the study and one discussing the field work techniques she used.

Although the text is readable, it is hard to discern the audience Taylor has targeted. There is valuable information for teachers as she explains why family literacy plays an important role in learning. A parent or future parent can find some ways to foster reading and writing. A college student can gather interesting data for further development. But this purpose is not quite clearly stated. The style of chapters 1-6 lend themselves to the teacher and parent, while chapter seven is geared to the scholarly minded. Maybe she had all of these in mind.

Overall this book can give credence to the importance of parental involvement in reading and writing. Taylor has successfully combined her ideas about family literacy with fieldwork to show what many in education have suspected: a family's influence upon reading and writing is vital for a child's success in education.

The Great American Writing Block-Causes and Cures of the New Illiteracy by Thomas C. Wheeler. Penquin Books, New York, 1980, 180 pp. (Reviewed by Cheryl Thomas, THCWP)

Thomas C. Wheeler wrote this book based upon classes in which he had taught at the City University of New York (CUNY). Philadelphia Inquirer's critique on the back cover of this book states: "This book may shock a good many people out of their complacency, and it is bound to arouse the ire of many traditional educators and administrators." It is certain to influence the traditional way of thought that one has in teaching grammar. Wheeler began his book by defining "The Writing Crisis" as a result of too much television, the fact that schools no longer encourage self-expression or sentences, lack of reading, and the loss of one's culture-not having one's own identity.

Since the writing and reading crisis is too widespread among people of different origins, Wheeler does not put the blame on television alone. He emphasizes that the visual has come to dominate not only entertainment, but schoolbooks as well, and that visual reading texts have a way to deprive the child of creating his own image; and that while other countries are continuing to educate with language and literature being the emphasis, our nation has become too modern to keep educational traditions.

Just as Wheeler convinces the reader of the ill-effects of television, so does he convince you of the influence that the objective test system holds. His detailed information places emphasis upon the fact that universities abandoned the essay requirement, but, instead, adopted the (SAT) Scholastic Aptitude Test which allowed for less writing. Wheeler feels that this is another cause for the decline of writing in the United States because it has made writing seem unnecessary. He says that because "measuring students means measuring schools then, few schools dare drop out of the spiral of relative standing." It is the traditional thinkers and administrators that demand the measurement for which ties the

public schools to the tests. In Wheeler's study he found that after objective education, the slower students were not merely the "poor and minority groups, but, the well-educated and the well-to-do."

As it was repeated over and over in the Texas Hill Country Writing Project, so does Thomas Wheeler see the need for more reading and writing-"week by week, year by year." He says that the objective tests replaces the act of writing. In this book he attacks the validity of objective testing in his chapter,"The Failure of Objectivity."

To learn to write, Wheeler stated that his students had to overcome their fear of writing, and that teachers had to reach their students' minds and "restore"it to use. Another cure for illiteracy which was instilled upon us in THCWP and one that Wheeler acknowledges is teaching grammar through writing. Both sourcesagree that grammar is learned through writing, not from tests or grammar books.

This book is detailed with numerous writing excerpts from Wheeler's students. The students who were quoted in this book were black or Puerto Rican, many from ghetto schools where seldomly any writing was required. These students were either enrolled under a special program or the Open Admissions policy. Wheeler's approach worked well on the better-off, the black and the white. His approach was not geared to any one particular group.

Wheeler stated that students have always been told not to write as they talk-that writing would become an awkward act. He disagrees with this statement because he fears that it is just a way to alleviate slang from writing. He encourages his students to write as they speak because they know how to keep it out of their speech and their writing if they really want to. Another cure for illiteracy is to "respect the identity of individuals and the existence of different grammatical forms- and to educate the individual in the standard grammar."

As a result in Wheeler's methods, students were required to write a term paper. Teachers who graded the papers were stunned to have seen a gain in clarity and grammar in their written work.

Wheeler felt that for writing to be interesting, his students had to find the "external world." He taught these particular students during the period in history in which black pride was at its peak. These students wrote about their culture and all the things or substances that were involved. It was a way in which many of them found their own "self." Wheeler's ability to continue writing with literature was very interesting. Not only were the students made acquainted to forms of literature, but, they were also able to create in comparison. Literary topics were used to awaken the student's minds and became the partner of a writing restoration.

In Wheeler's summary,"Illiteracy or Literacy" he assures us that since we cannot throw out television, we can begin to make efforts in restoring written college entrance exams, because then, writing would re-establish itself in other grade-level curriculums.

This book furthered the assurance I needed to implement the program into my classes for the coming year. Wheeler says, "Writing should be, if not, at the national interest, and the decline in writing ability a national disaster". Writing is the written communication of the self, mind and personality. And as long as we continue to focus on testing objectively, reading less, writing less, and shielding away new ideas, then we are the "illiterate nation" which Thomas C. Wheeler speaks of.

Teaching Writing, Essays from the Bay Area Writing Project. Gerald Camp (editor). Boynton/Cook Publishers, Inc.: Montclair, New Jersey, 1982.

(Reviewed by Bert Crossland, University of Texas at Austin.)

Teaching Writing is a book containing classroom tested ideas on the teaching of writing through the process approach. James Gray, director of the Bay Area Writing Project, has requested that teachers and consultants of the project submit essays concerning their ideas and experiences on the teaching of writing.

Josephine Miles suggests in her preamble that all teachers need to agree on some basic ideas about composition. She would like to see all teachers across the curriculum participating in a plan of learning for composition.

In the first chapter Gail Siegel, Lynda Chittenden, Jean Jensen, and Jan Wall discuss the writing process from kindergarten to adult. All the essays are arranged in an easy-to-follow sequence with children's writing given to illustrate these techniques.

The relatively new concept of encouraging fluency prior to form and correctness is gaining widespread acceptance. Miriam Ylvisaker, Marlene Griffith, and Rebekah Caplan give the reader many ideas on how to develop fluency. They also give examples by which the reader is able to see the progress achieved by the writers.

The third chapter deals with the mid-point of the writing process. What types of writing should be assigned to students? Virginia Draper suggests many different types of assignments for students. She discusses each type then provides examples of students' writing. The second essay in this chapter offers an

alternative to the dull skill of outlining. Marilyn Buckley and Owen Boyle offer "mapping" as a pre-writing technique. They discuss the rationale behind their technique and then provide the reader with a step-by-step explanation. I feel mapping is a very helpful pre-writing strategy.

Stephanie Gray writes an essay on informational writing. She reports that the majority of writing done in today's world is in the expository mode. She discusses the method she uses with high school students, and gives the reader examples of assignments and actual writing done by students.

Patrick Woodworth and Richard Murphy report on writing techniques used in their high schools. In the first essay Mr. Woodworth describes a classroom activity in which sophomore students plan and develop a handbook for incoming freshmen.

Mr. Murphy suggests in his essay on expository writing that we as teachers need to help students believe in what they are writing. The teacher should let the students write from their own experiences. He offers many excellent activities which could be used by classroom teachers.

The last chapter gives the reader two examples of response groups. Mary Healy provides practical ideas for organizing these groups. Dick Friss in the last essay writes a great piece on how he as a teacher became involved in writing with his students. He introduces a student, Ken, then takes the reader on a journey of his work. This is a fabulous success story of the writing process and how we as teachers can shape the non-writer into becoming a writer.

This book was written with the teacher in mind. While not

promising that the techniques presented will produce success, it offers the teacher fresh ideas. It is up to the teacher to read the essays and adapt them to her particular situation. The ideas in this book could be used in all areas of the curriculum to improve students' writing.

Writing: Teachers and Children at Work by Donald H. Graves. Heinemann Educational Books: Exeter, New Hampshire, 1983, 326 pp. (Reviewed by Angie Roberts, Austin Independent School District)

One of the major concerns for both educators and parents today is the inability of children to write. Donald Graves has been interested in this problem for a number of years and conducted a three-year research study of how children learn to write. This book, written to assist classroom teachers with children's writing, was based on the implications of his findings.

This book is divided into five sections emphasizing the various aspects of the writing process. The first section deals with getting the children to write. The author emphasizes the important role both the teacher and the school setting must play in developing the natural writing instinct of children. Graves points out that young children want to write and unfortunately most school environments stifle this desire to express themselves. Part two is concerned with making the writing conference work. Suggestions are given as to the type of questions teachers should ask of their students as they consult with them during the conference. Much emphasis is placed on letting the children do the talking. Graves notes that conferences stimulate children because the child does the work. In section three, several chapters are provided to assist teachers in helping children learn the skills they need such as revision and proper handwriting. Section four focuses on trying to understand how children develop as writers with emphasis on the fact that "writing is a highly idiosyncratic process that varies from day to day." (P. 270) According to Graves, these two sections were the most difficult part of the book to write. His material is based on findings from the National Institute of Education funded study conducted in Atkinson, New Hampshire from 1978-1980 with actual examples of persons

represented in case studies. The final section shows teachers how to record and report a child's progress in the writing process.

Graves' answers to questions teachers ask about writing and conferences proved to be one of the most useful things about the book. Most teachers need to know "What do I do?" and "What's the next step?" The author does an excellent job of responding to these and other concerns. Also the many examples of various teaching situations were extremely helpful as they alleviated the many doubts I had concerning my own personal experiences. I was worried about the length of the book because it tends to be overwhelming when first approached but its very readable style allows one to quickly become immersed in its content.

Without a doubt all elementary schools should have a copy of this book for teachers' use and I would even recommend that interested parents read certain chapters. This book would also be beneficial for student teachers who might not have been fortunate enough to have had positive writing experiences based on the ideas presented here.

This book helped reaffirm my belief that for children to learn to write and continue to write for the rest of their lives, teachers and parents must allow them to struggle through the writing process, acting only as a source of information and support when they need it.

ANNOTATED BIBLIOGRAPHY

Inside Out by Dan Kirby and Tom Liner. Boynton/Cook Publishers, Inc., Montclair, New Jersey, 1981, 241 pp. (Reviewed by Phyllis R. Foote, University of Texas at Austin.)

Dan Kirby and Tom Liner present the classroom teacher with an extremely readable book in which the authors combine current theories of teaching writing with their own practical, workable applications of such theories. Without blaming teachers, Kirby and Liner frankly discuss the necessity for a new method of teaching writing. They suggest specific approaches for teaching poetry and for using the journal in a writing program. Detailing, in manageable form, the criteria for good student writing, the authors also address the problem of grading and evaluating. Answering some valid and common concerns of the classroom teacher on this matter, the authors offer a variety of useful suggestions for evaluation. Kirby and Liner also suggest ways to publish children's writing and consider it a strong motivation for good student writing.

The authors believe that children need much more practice time in writing in order to develop fluency. Children need more teaching from whole to parts, rather than parts to whole. Teachers, without realizing it, have been too preoccupied with the forms of writing; they have also not included writing and learning theories in a well-

balanced writing program. Teachers have also been inconsistent in the teaching of writing. (Pages 2,3,4).

Fluency is a primary consideration in teaching what the authors consider a developmental approach. Believing that all writers, good and immature, pass through a series of growth stages, Kirby and Liner state that beginning writers especially need to write frequently, from different angles and in different forms. Teachers can then help students move on to learning the control and the precision needed in writing. Along with fluency, editing, and proofreading practice, teachers need to give students constant support and feedback. A developmental writing program, according to the authors, is one in which motivation, constant support, instant response, frequent practice, tolerance for learning mistakes, and form-finding freedom exist for writers as they develop their skills.

Kirby and Liner address the potential critical questions that parents, teachers, and administrators might have about the program. They carefully anticipate these questions and provide thoughtful, comprehensive answers in a supportive, non-threatening manner.

The authors also include a chapter on resources in other media for use in implementing the writing program. Another chapter includes an annotated list of further reading for the interested educator.

Successfully combining theory and practical

applications, the book would appeal especially to the veteran educator. The informal style, as though the authors were sitting and chatting with you in person, may offend some, but it may appeal especially to the person who dislikes reading academic discourse. The methods suggested have been successfully used in the classroom, so they would be of particular value to the current classroom teacher. The book is applicable to every grade level from elementary to high school. The authors also successfully anticipate any skepticism or questions the reader may have; Kirby and Liner provide logical, thoughtful answers to such questions throughout the book.

One minor flaw of the book concerned the way in which the book was printed. Readers may have some difficulty as they read examples of students' work used to illustrate the authors' points. It was often difficult to tell where the discourse ended and where the student examples began.

Another possible annoyance might occur if elementary grade teachers erroneously and prematurely decide that the book is not aimed at their teaching level. By approaching the book openly, however, elementary teachers would soon conclude that the book has much to offer them.

On the whole, the book enthusiastically provides the teacher with an updated look at writing theory along with helpful ways to use such theory. Inside Out would be a welcome resource and an excellent addition to a teacher's personal library.

Searching Writing by Ken Macrorie. Hayden Book Company Inc., Rochelle Park, New Jersey, 1980, 340 pp. (Reviewed by Julia Lanning Meece, The University of Texas at Austin.)

Meant to replace the ever-dull research paper, the I-Search Paper, which is the central theme of the book, is a quest for truth and personal meaning by the writer and will bring her into the realm of well-written discourse. The necessary blending of the informative and expressive aims provides a more readable and enjoyable piece of written work.

Macrorie gives his reader ample student examples to illustrate his points throughout the book beginning with a section complete with demonstrations in the art of truth-telling. These demonstrations serve beautifully to lead the reader/student into the art of the I-Search Paper. Four examples of the I-Search technique are included in the book and clearly show the superiority of Macrorie's process as a means of drasticllly improving the state of informative writing at both the college and high school levels. The understanding of the reader/student is extended by Macrorie's section which helps the writer learn to edit and evaluate her own work as well as the works of others.

Searching Writing blends theory with just enough practice to remain essentially a work of explanation and proof. The light and easy style of the book soon converts the reader from reader/teacher to reader/student, for as Macrorie would agree, a teacher must always be able to become a student or else lose her craft of effective teaching. The effect of Macrorie's informal approach is to put his reader at ease with an often

feared subject and often boring subject matter.

Although the style of the book is light and quite easily read, it seems at times all too familiar. The author often takes his task of quelling his reader's fears of writing too seriously. At times it is painfully clear that Macrorie tries too hard to "get down on the same level" with his reader which causes a certain phoniness.It is also difficult to imagine a professor emeritus using phrases such as, "you're getting into free writing."

The most interesting part of the book is the last section where Macrorie gives mini lectures on the history of punctuation, library usage, spelling, dictionaries and encyclopedias. Again, the theme of truth pervades as it is revealed that encyclopedias are not infallible and the great writers did not always know how to use commas. At first glance this section seems misplaced or out of sync with the rest of the book, but Macrorie uses this section to stress the "whole to the part" concept of writing which begins with a piece of discourse and leads to correction.

The quest for truth in the I-Search technique is a simple concept which states a long ignored fact: if the writer is interested in the topic and it has meaning for her, the product will be well written. The I-Search process is a valuable and useful attempt at finally "throwing back the Engfish" and eliminating the ever present 30 papers on premarital sex, abortion and busing.

Writing and Learning Across the Curriculum 11-16 by Nancy Martin, Pat D'Arcy, Bryan Newton, Robert Parker. Boynton/Cook, London, 1976, 176pp.
(Reviewed by Chris Boyd, University of Texas at Austin.)

This book reports and evaluates the findings of a four year study conducted in Great Britain. Britton says, "Research findings are things we can know which could have a bearing on what we do when we teach..."

This writing project attempted to find ways in which a pupil's writing could more effectively contribute to his personal development and learning.

Through survey and observation the project concluded that the vast majority of writing done in schools today is transactional (expository). It is used mainly by teachers as an assessing tool. The writing is seen as a finished product which is to be graded. The researchers see a number of disadvantages to this approach. They cite numerous examples of students who simplify their writing to its briefest form in order not to make mistakes. They conclude that "the demand for impersonal, unexpressive writing can actively inhibit learning because it isolates what is to be learned from the vital learning process- that of making links between what is already known and the new information."

They also assert that unless the learner is given the opportunity to reconstruct and assimilate what is new, the information will have no real usefulness to him, but will remain a scattering of facts. This view of learning would necessitate a change in teaching methods and expectations. There would be a shift from teaching a body of accepted knowledge to teaching the process by which knowledge is acquired.

Teachers reveal by what they ask students to write the kind of learning they expect. "When science is taught as knowledge, the students are drawn towards a static, predetermined end; but when science is taught as a process, the end is neither fixed nor predictable: it is instead the

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process of the investigation, and the outcome of this process is essentially uncertain."

The researchers believe that how the learner sees himself is of major importance. This is determined in part by how the teacher sees the student and how the teacher sees herself.

The researchers feel it is important for teachers to change their role from one of assessor and unquestioned authority figure in order to enter into more of a partnership with their students.

Another of their main points is the importance of the audience to a writer. They say "the trouble with most school writing is that it is not genuine communication." When adults write they are usually trying to tell someone something he doesn't already know. When children write in school it is usually to a teacher who already knows the information and is solely concerned with evaluating the student's presentation.

The authors propose a change in emphasis whereby the students become personally involved with their writing projects. They found that when a student had a sense of positive engagement with the facts, he had more than just information to offer- either his own thoughts, experiences, opinions, or feelings. This moves writing more into the realm of genuine communication.

They also found that when teachers created an audience for writing, either sharing orally or in written publications, the result was usually one of increased motivation and enthusiasm.

One of the main thrusts of this book is that writing should be used for a wide range of purposes. "Writing which is much closer to talk than most school writing is at present, should be encouraged right through the child's years at school and across the curriculum." This would free the student to think in writing and to learn in the same way that he already uses talk. (To build concepts on his already existing ones.) This is use of language as a learning tool- a stepping stone. They assert that progress in language may be seen as the ability

to use language more widely rather than more correctly.

This book is written in an easy to read style which belies the enormous amount of information presented. For a reader who is relatively unfamiliar with current writing research and theory it is almost overwhelming. Reading it a second time, I found major ideas I had not caught at all the first time.

I found that the transitions from one topic to another were sometimes abrupt, leaving me unclear about the connections being made. Also, more effort to link the chapters together would have been helpful.

Students writing was presented often and usually served to clarify the authors' point. However, the English 'dialect' of the students makes an American reader feel slightly off-kilter. It kept me from making the more subtle analyses I would have otherwise made.

This book is very interesting in that it challenges many conventional approaches to teaching writing and to teaching in general. The criticisms are backed up in a convincing way. I would recommend it to anyone interested in teaching more effectively.

THE ART OF COMPOSITION by Robert C. Meredith. National Textbook Company, Lincolnwood, Illinois, 1984, 300 pp. (Reviewed by Connie F. Warner, Texas Hill Country Writing Project 1984, UT at Austin, Texas.)

Art, but in disjointed form, might best describe Meredith's attempt at producing a text for teachers of writing. Perhaps because I am a creature of habit, and therefore, one of structure as well, I did not altogether find this book easy to follow or necessarily sufficient to meet my needs.

While Meredith does indeed have valid (and instructor-friendly) points to make and while his content is well-grounded in theory and research, he might well have taken each chapter individually and published them in professional journals. Meredith misses the mark directionally because he fails to give the reader (user) a firm foothold on where to begin.

From the classroom teacher's point of view, placing the chapter on process writing in the middle is not conducive to a logical sequence, if indeed, the process is the procedure by which we are going to approach the task of writing. Meredith opens this text with a chapter on words and what they mean -- specifically what they mean in their roles as referents. From words he moves us to autobiographical

and biographical writing, to the journal, to the description, to THE process, on along to exploring the essay, to the convincing argument, to the whens and hows of revision, and then brings us to a halt with how to write essay examinations.

In essence, THE ART OF COMPOSITION concentrates on the principles of writing narrative, descriptive, expository, and persuasive essays. With each writing assignment there are also helpful directions and exercises for both prewriting and revising. Meredith also provides adequate models of professional writing to illustrate the writing principles discussed throughout the text.

One highly visible and redeeming facet of his text is the chapter on taking essay examinations. Too often students are given this requirement without ever receiving adequate guidance. Inclusion of this chapter in any course would certainly be useful to the student test taker as well as the teacher who must evaluate the work.

One, actually, two things about this book really bothered me: a topical table of content (aforementioned) and a nonexistent index. As a resource or an adopted text I would find it difficult to gain maximum benefit from Meredith's ART.

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Active Voice by James Moffett. Boynton/Cook Publishers, Inc., 1981, 148 pp. (Reviewed by Margaret Moody, University of Texas at Austin.)

James Moffett does an adequate job of embedding theory with practice in writing in an amusing text for classroom teachers. Avoiding the urge to produce the expected syllabus for writing to be seized upon by classroom teachers and curriculum coordinators, Moffett has provided a very workable program for writing that covers composition, language, and literature and corresponds to mental growth over a long span of time, as well as a short span. The author strongly emphasizes the merging of one kind of discourse into another, with progressive assignments that build on language experiences and reinforce each other in significant ways.

Moffett covers sequencing of writing growth, classroom processes involving the stages of pre-writing, mid-writing, and post-writing and also assignments for writing to be implemented in the classroom.

Moffett points out that in most subject areas including writing, we as educators often make the following mistakes concerning curricula and how they are carried out: 1) When we speak of sequencing in a curriculum, we virtually always mean for a group; 2) We usually write a curriculum to be carried out in the time frame of one year; 3) We assume that suggested assignments should be made to a whole class rather than the individual student; 4) Many curricula have nothing to do with how students grow.

Moffett provides a sensible program that could help teachers and curriculum coordinators avoid making these mistakes through

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the use of the provided assignments which are divided into three groups: 1) Revising Inner Speech; 2) Dialogues and Monologues; and 3) Narrative Into Essay.

Moffett also reveals two secrets to success with the program. He states that each teacher must devise his or her own plan of individualizing writing in the classroom by providing a myriad of choices available to students leading them eventually into some form of self-direction. He also notes another secret: a teacher's own system for "keeping track" of the kinds of work done previously by each student, so that decisions may be made as to what the student would benefit most from next in writing.

Moffett has written a brief and common sense program for teachers to use in teaching writing. He has succeeded in being understandable in his proposals, yet he also reveals that it is not a program that is easily carried out. The program demands much time, determination and work on the part of educators but he has written it in an inspirational way. Active Voice should be a "must read" book for any K - 12 educator regulated by a curriculum for writing within a framework of one year.

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Moffett, James and Betty Jane Wagner. Student-Centered Language Arts and Reading, K-13: A Handbook for Teachers. Boston, MA: Houghton Mifflin Company, 1983. (Reviewed by Peaches M. Henry, The Texas Hill Country Writing Project, UT at Austin.)

In Student-Centered Language Arts and Reading, K-13: A Handbook for Teachers, James Moffett and Betty Jane Wagner establish a balance between research and theory about language arts and the actual classroom teaching of language arts. They discuss the "psychology of language and development," and then apply their findings to "the nuts-and-bolts details of classroom practices." While giving teachers permission to skip over research and theory to classroom application, the authors provided a rationale for their program concentrating on various aspects of communication, a definition of language arts, and a statement of goals.

The Moffett and Wagner program integrates speaking, listening, reading, and writing, each of which Moffett and Wagner maintain is an essential part of language arts. This program emphasizes a maximum of individualization and studentcontrol. Leaning heavily toward an open classroom as well as an open curriculum policy, this program is a strong departure from the traditional method of approaching language arts. In contrast to the Moffett and Wagner program, traditional curricula classify reading and writing as two separate courses within language arts, places speaking (speech) in a different discipline, and practically ignores listening, and is teacher controlled. Moffett and Wagner do not address these differences. Instead, they offer a thorough layout of their program providing suggestions for organization and materials, activities in each area, possible methods of evaluation, methods of teaching grammar, vocabulary and spelling, and even suggestions for dealing with English as a second language.

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While the Moffett and Wagner program is based on sound theory and manages to transcend the barrier which exists between the research laboratory and the classroom, a person teaching in a typical school district might find it difficult, if not impossible, to implement this program. The program calls for major changes in policies concerning curricula, evaluation, and instruction. To implement this program a teacher must have complete autonomy, unlimited finances, and support from colleagues, parents, and administrators.

Although most teachers will be unable to implement the entire program, Student-Centered Language Arts and Reading, K-13: A Handbook for Teachers offers an immumerable supply of ideas. If teachers are willing, they can develop an integrated language arts program, although not on so grand a scale as Moffett and Wagner suggest, by drawing from this handbook. However, if teachers are unwilling to integrate their programs, Moffett and Wagner still offer activities that no teacher should overlook. One section, for example, gives step-by-step instructions on how to make books. Another section instructs teachers on how to conduct small-group discussions. Still another section elaborates on the writing workshop. Whatever a teacher's attitude toward the system discussed in this book might be, she would be cheating herself and her students if she did not take advantage of the valuable teaching aids present.

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Learning by Teaching by Donald M. Murray. Boynton/ Cook Publishers, Inc. 1982, 184 pp. (Reviewed by Sue Levens, University of Texas at Austin.)

This very readable book is an anthology of articles written by Donald Murray for various publications with the earliest dated 1968 and the most recent ones dated 1982. He speaks to us through his printed text. He is a member of the faculty at the University of New Hampshire. He, along with other faculty members, has developed an English composition curriculum in which the students' own writing forms the text for the course.

These articles are Professor Murray's explanation of the manner in which the students become involved in the writing process. The seeing of writing from an author's point of view is the theme that is present in all of the articles. Murray says, "There should be ... serious consideration of the interior view of composing seen by the practicing writer."

Writing is a personal experience that requires the author to think with his emotions, with his experience, and with his sweat. Writers write to discover what they have to say. One sentence or phrase or word generates another. In order for a writer to even begin to write he must have self

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respect. He must believe that he is worthwhile and that he has something to say. Murray says that all of us have stored in our subconscious minds a body of knowledge. The knowledge is valuable because it is a part of our unique human experience. Throughout this book, the author supports his belief "that writing is an individual search for meaning in life."

In addition to presenting his philosophy of the writing process, Professor Murray includes a section in which he gives guidelines to teachers as writers. There are ten suggestions that any writer will find helpful, e.g. You can't write nothing, Write to think, Write in terms of people, Say one thing, etc.

The final section of the book attempts to answer teachers' questions on how to help students learn to write. His prevailing philosophy for teaching composition is the teacher is a senior learner who will respond to a student's writing as a diagnostician, not as a judge. And the teacher who wants to teach writing must also write.

Professor Murray has used a conversational tone throughout his articles which carry the weight of his belief. His book has inspired me and has encouraged me to write down my fleeting impressions on several subjects. I recommend Learning by Teaching to all teachers.

The Shortest Distance to Learning: A Guidebook to Writing Across the Curriculum by JoAn Simmons, et al. Los Angeles Community College District and UCLA, 1983, 137 pp. (Reviewed by Mickey Walden.)

This teacher-guide is the result of a seminar conducted by instructors of the Los Angeles Community College District and UCLA. Concerned about the need to improve writing instruction, the Board of Trustees requested a study of ways to incorporate writing in all classes and all subject areas. The major goals of this seminar were:

1. To develop writing sequences at the college level for curriculum.
2. To explore ways in which writing would be used as a tool for learning and thinking.
3. To increase and revise the use of essay examinations.

With the convenient use of computer-graded tests, essay examinations have not been used as extensively as in the past. The authors found that with less, or no, emphasis on writing, too many students are coming to college campuses, and leaving them, as inexperienced writers.

This book is based on the theory that writing is an

important tool in the learning process. Since writing makes learning active, the student-writer is no longer a receiver only, but must summarize, organize, originate, and produce. Writing moves the learning process from the simple recall of isolated facts to an expression of the relationship between these facts. And so, this guidebook shares with the reader several integrated writing assignments which could be modified for use at any secondary grade level or in any subject area.

The first suggestion is to include the "Learning Log" as part of a student's required assignments. Each log page is divided into two columns, one for notes and one for student interactions. The log is an extension of note-taking, and requires student thought and input, rather than simple recall of facts.

The log is not graded and, therefore, non-threatening; and it serves as a written review for evaluation preparation. The guidebook includes several examples of log entries, clear descriptions, and suggestions regarding scheduling and using the logs.

The next step suggested by this guide is to assign a series of short writing assignments, allowing the students opportunity to apply what they have learned. The authors share guidelines for assigning short term papers, including effective questioning strategies and meaningful evaluation techniques by teachers, peers, and the student himself.

Believing that "poor writing is often the product of inadequate thinking," the authors included simple techniques which should be taught before the writing assignments are given. One-to-one conferencing, mapping, model writing, and recall techniques such as freewriting, brainstorming, and clustering are discussed.

A problem I encountered while reading this guide was the way in which examples were used. The examples themselves were very helpful, but there seemed to be too many. At times, I got lost because the examples got in the way of the text.

Another possible problem I see is not one of the authors', but of the attitude of the teacher-reader. Using this writing approach will take more teacher time. More planning and grading will be required. I am afraid some teachers will not be willing to make the changes needed in their teaching styles to allow time and opportunity for student writing.

Overall, I found this book helpful. I agree with its premises that English composition should not be limited to the English class only, and that writing is an important tool in the learning process. Students learn more as they write on a subject, because writing is closely connected to learning and thinking.

I recommend this book to secondary teachers of all subject areas. It is generally easy to follow, is based on sound

theory regarding writing as a tool for thinking and learning, and is flexible for use at any grade level and subject area.

I would also recommend it to elementary teachers. The ideas of learning logs, pre-writing techniques, sequence writing, and evaluation could be modified for use at the lower grade levels.

Teaching Writing in the Content Areas: Elementary School by Stephen N. Tchudi and Susan J. Tchudi. National Education Association, Washington, D.C., 1983, 64 pp. (Reviewed by Geary Foster, Texas Hill Country Writing Project, University of Texas at Austin.)

Teaching Writing in the Content Areas is a very short, simple, and concise text that offers a well organized and sensible plan for teaching writing in the content areas. The authors have provided an overview of writing in the content areas in a text divided into three sections.

Section one addresses the basics for teaching writing, including a workable procedure for developing content area writing lessons. This section offers a primer for the writing teacher which emphasizes how easy content area writing can be.

Section two presents a variety of model units, spanning several grade levels and subject areas. The lessons are simply written, and could be easily adapted to different grade levels.

Section three is concerned with applications and extensions, and attempts to show the teacher how to move beyond the sample lessons and develop materials for their own classrooms.

Teaching Writing in the Content Areas will probably be most beneficial to beginning teachers, or teachers who have never done any content area writing with their students. Experienced teachers may find little new information to benefit their writing programs, and may well regard this text as over-simplified, and, if puns are permissible, quite elementary.

Teaching Writing in the Content Areas: Middle School/ Junior High by Stephen N. Tchudi and Margie C. Huerta. National Education Association, Washington, D.C., 1983, 64 pp. (Reviewed by Lynda R. Jordan, Del Valle Middle School, Del Valle, TX)

Tchudi and Huerta have written a practical, useful guide to writing across the curriculum for teachers of middle school and junior high academic subjects. The slim, easily-read volume is divided into three main sections, plus an introduction and bibliography. Part One, in general terms, addresses key concerns teachers often voice when developing lesson plans for writing assignments. Part Two presents five models of interdisciplinary study that apply the guidelines outlined in the first section. Part Three restates the suggested procedures, then discusses methods for finding topics, preparing exams, and grading and evaluating students' projects. Throughout, the authors emphasize writing as a process that facilitates learning.

The readable style, which seldom slips into the terminology peculiar to English education experts, fits the audience for the book: English/language arts teachers who have previously tackled composition instruction but primarily with traditional English content, and subject matter teachers who may be inexperienced writing instructors. The central philosophy of the book is, "Keep content at the center of the writing process." This should alleviate some hesitation about teaching writing skills often expressed by content-area teachers.

In part One, Tchudi and Huerta list and discuss four steps to follow in preparing writing assignments. The authors caution teachers to use writing for "the times when you want students to put their learning together and apply it to new situations." They set out five ideas to keep in mind when designing assignments. In addition, they define and provide examples for each stage in the writing process. Finally, they discuss ways to explore finished assignments to discover ideas for new projects.

The model units in the second section could be adopted without modification by content-area or English teachers, working independently or in teams. However, Tchudi and Huerta state that the models are "ideas, not blueprints," and encourage teachers to adapt them to fit the needs of particular classes. The packaged units draw from skills and content taught in science, math, history, social studies, health, folklore, and English.

Idealism surfaces in this otherwise practical guide in the third section when the authors give their ideas for grading student projects. They state they prefer to "place writing on a pass/fail or credit/ no credit basis" because "this eliminates pressure about grades and allows both student and teacher to concentrate on the quality of the writing and the content material."

The practice of assigning grades plagues experienced writing instructors constantly, and many would like to ignore the problem. However, we work in an era of accountability, with parents, school administrators, and legislatures clamoring for numbers and other "objective" methods for measuring and comparing students' growth and teachers' performance. Promoting a pass/fail grading system -- especially for a carefully scrutinized area such as writing -- seems almost irresponsible. At the very least, it is impractical.

Nevertheless, this weakness does not severely flaw an otherwise very practical book. Although they hedge about assigning grades, Tchudi and Huerta do present many valuable tools for evaluating student writing. In keeping with their philosophy -- keep content at the center -- they explain several techniques, including peer revision, which can guide classroom teachers in developing their own methods to judge the quality of student writing. The strategies Tchudi and Huerta suggest primarily focus on whether the student work is clear and understandable. They also maintain that "correctness" of grammar and usage is desirable since these areas often adversely affect clarity of expression.

Taken as a whole, this book is valuable for teachers--even those who have taught writing for some time. It would be especially useful, though, to those who are

novices at showing students effective methods of expressing thoughts in writing.

The A+ Guide to Good Writing
Diane Teitel Rubins
Scholastic Book Services
New York, New York
1980
(reviewed by Lane Holmstrom)

The A+ Guide to Good Writing advertises on the back cover as "everything you need to know to overcome the agony of essays and the confusion of compositions." Although overstating its scope, the book does succeed in presenting ideas and techniques to aid an inexperienced or unskilled writer in writing a well-organized composition.

As can be gleaned from the title, this book is written for the student. The reading level is 6th-8th grade, but the content and format is appropriate and possibly beneficial for any writer who has not mastered the techniques and nuances of what is considered "good" writing. It includes "how to pick a topic, write an outline and rough draft, improve your vocabulary and style, conquer the perils of paragraphing, and avoid the pitfalls of punctuation and spelling."

The table of contents is complete with subsections. Though the titles of the subsections sometimes suggest a puerile treatment of the topic (for example, "Avoid Cliches--Like the Plague," "Are You Game? Painless Vocabulary-Building Ideas," and "Many Happy Returns: Understanding Your Teacher's Comments,"), the information given is good. Rubins offers suggestions on tone, sentence and paragraph structure, and being specific. Not only are suggestions for improving writing offered, examples are given. This is particularly

useful in fully explaining what the author means when she states, for example, "Your writing style will be more effective if you vary the length and structure of your sentences. Sentences having the same pattern and the same rhythm throughout your paper will produce a monotonous, choppy effect that could make your composition tiresome and boring to read." To an educated, good writer this is obvious; to the type of person who would find this book useful, it probably would not be clear, making the examples obligatory.

The A+ Guide to Good Writing includes a section entitled "Writer's Choice: 105 Ideas for Every Kind of Paper." This chapter discusses what Rubins terms "the four main types of writing"--descriptive, narrative, expository, and persuasive. Since teaching students the different aims and modes is the coming trend in education (and rightfully so), its inclusion, albeit not as complete as one would like, is a plus.

Rubins makes it clear that each "type" of writing is not a separate entity unto itself, but that they "frequently work together within a single composition." She takes each writing type, explains what it is, and gives fifteen ideas that can be used to create a paper in that style. While explaining the styles, she includes reminders to the reader/writer about mechanics ("If you use dialogue remember . . .").

At the back of this paperback book are pages for notes and a progress chart for students to keep a record of their compositions, teacher's comments about each one, and areas to

improve on the next composition. There are other places in the book for students to list their "Spelling Demons" and the teacher's editing symbols with which they are unfamiliar. Two checklists are also provided to help the students in the editing process. "Organization and Style Checklist" and "Grammar and Mechanics Checklist" are dichotomous analysis charts.

Rubins' writing style is an easy one to read. She has a light touch which appeals to the reader, especially one at the junior high or high school level. She includes examples of sentences and paragraphs when explaining how to write them better. The book does not include examples of the various aims and modes, just topics to write about which would necessitate a certain type, and this is a weakness. It would be a major improvement if the author had included examples of the "types" of writing to which she refers so that the reader could see a well-written composition of that type. Rubins could then use a "whole to part" technique to teach good writing.

The A+ Guide to Good Writing touches on many aspects of writing mechanics and composition. It by no means offers a thorough study of writing, but gives the unskilled writer an optimistic attitude about his/her potential for improvement as a writer. It could be a valuable addition to a junior high or higher level student who is unsure of himself/herself as a writer and wants to improve.

Donald Graves in Australia by R. D. Walshe (editor). Primary English Teaching Association, Rosebery, Australia, 1981, 120 pp. (Reviewed by Denise Crawford, Austin Independent School District)

The Primary English Teaching Association (P.E.T.A.) invited Donald Graves to speak at the Third International English Teaching Conference at Sydney, Australia, in 1980. This book is a collection of articles, including the text of Graves' address to the conference, which reflect the research on the writing process done by Graves at the University of New Hampshire. Articles are written by Graves and his associates.

The articles cover a variety of topics and offer both the point of view of the researchers and the teachers involved in the research. Graves, Susan Sowers, and Lucy Calkins, who conducted the research, write of their observations in the classroom. Articles by teachers, Mary Ellen Giacobbe and Judith Egan, approach such problems as getting children to write at the first of school and how to make time for writing in the classroom.

The final article is titled "Revision: In Writer's Workshop and Classroom". Author Donald Murray was asked to keep a journal while he revised some of his works. This four month journal is reprinted in the article and is juxtaposed by comments from Donald Graves, who relates the revision process to what he has learned about the writing of children. Murray's journal and Graves' comments show the direct relationship between "real" writing and children's writing.

The message of the book is that children want to write, and that the control of the writing process must be left with

them. Graves points out that people will care for a place if it is their own. It is the same when children write. When they own the writing, they care about it. He believes students must be allowed to choose their topics and to be taught skills that they need within the context of their writing. This control over the process helps make writing more appealing to each student.

This book will be of particular interest to teachers of primary age children because of the articles that deal with the problem of getting children to write before they have been taught formal writing skills. Clear explanations of methods used by teachers are included, along with samples of students' work.

Teachers of all elementary levels will be interested in the sections on conferencing and revision. Methods are discussed for teaching spelling and punctuation within the context of a written composition. Reports of actual teacher/student conferences and examples of children's revised works clearly illustrate the points made by the authors and provide the reader with valuable information.

The book is well-written and easy to understand. It answers many questions of teachers, particularly those who want to know more about the process approach to teaching and learning written expression.

Writing Seminars in the Content Area: In Search of Hemingway, Salinger, and Steinbeck by Brooke Workman. National Council of Teachers of English, Urbana, Illinois, 1985, 321 pp. (Reviewed by Nancy Slaughter, Texas Hill Country Writing Project.)

Primarily an instructional manual of the first degree, this text is so rich in content alone that it would be a worthy addition to secondary English and American history teachers' personal libraries. Workman provides a logical, extraordinarily interesting system for integrating literature, biography, and significant historical events through a dynamic writing process.

Workman's premis is that students can make contact with a good writer and almost invariably improve the quality of their own writing through reading, writing, and discussion. He devised his text after a series of trials and errors which revealed that students gleaned more knowledge and understanding by studying the works and background of a single author, than by feverishly working through long volumes of traditional survey texts. The author likens these to a fifteen day tour of fifteen different countries.

Designed to work with groups of fifteen to twenty students in trimesters, the text is easily adaptable to larger classes and semester or quarter systems. In each case, teachers must make the exciting though agonizing choice as to where to begin: Hemingway, Salinger or Stein-

beck". Each author is covered in a separate division containing daily lesson plans, a list of handouts (included are such items as "J.D. Salinger, Teddy and Zen Buddhism", "John Steinbeck: The Influence of Ed Ricketts", and Workman's own, "A Telephone Call to Mary Hemingway"), also student essays or reaction papers, anecdotes, parodies, letters, poems and a chronology of the writers' lives and times. A separate bibliography for each division lists educational reprints of plays and Hollywood films as well as the expected primary sources. Information is presented in chronological order so students can see emerging themes and styles thus fostering active participation on the part of the learners.

From Day One the "process-conference approach" is practiced in Workman's classroom. The students' first assignment involves taking background notes, reading, brainstorming for impressions, focusing on one particular skill such as 'clarification', and finally, in-class writing. Upon completion of the writing, essays are read orally and discussed. Much emphasis is placed on establishing rapport and an atmosphere of trust, so necessary in objective evaluation.

Because students are required to write seven reaction papers in twelve weeks, and because the goal of each essay is that it be an improvement over the last, writing skills are taught in a highly structured sequence. Workman begins with work on 'stating a clear position', expanding it to include items such as sentence variety and cadence, and concludes with a sophisticated look at satire.

Towards the end of the session students are required to select one reaction paper to defend in front of their peers. Each class member receives a photocopy of every paper to be evaluated. The writer reads his essay,listens to group suggestions and receives a grade from each of his classmates as well as from Workman(who recommends a combination of verbal and anonymous, and teacher-orchestrated, student-directed evaluation).

Workman's scheduling and time management systems provide teachers opportunities for reading, writing, reviewing, editing, and conferencing necessary to ensure success and satisfaction for both student and teacher. Workman's process should not only broaden one's perception of Hemingway, Salinger and Steinbeck and the writing process, but should also enhance one's understanding of self. As the author states in his introduction, "The search for Ernest Hemingway or J.D. Salinger or John Steinbeck inevitably leads home."

Writers Writing by Lil Brannon, Melinda Knight, and Vara Neverow-Turk. Boynton/Cook Publishers, Inc., Montclair, NJ, 1982, 179 pp. (Reviewed by Sherrie Hamilton, University of Texas at Austin.)

Writers Writing is written as a text for writing workshop courses at the high school and college level. The text concentrates on writing as a process that involves constant writing and revision.

The first two chapters of the book ask the reader to examine himself as a writer. A Writer's Profile questionnaire is included that is very useful in analyzing one's method and concept of writing. Writings by student and professional writers as they consider their own processes of writing and revising are also included.

The next four chapters discuss the process of writing, reading, and revising. Choices which authors must make in structure and point of view are examined, and the student is encouraged to try a piece of writing from different viewpoints during the writing process. Journals and notebooks are presented as tools in the writing process, where many authors store ideas and later react to their recorded thoughts and ideas.

The student is given guidance in becoming his own reader, with specific techniques presented for more objective self-evaluation. One technique is for the student to write a paper, numbering the paragraphs. He is then to look at each paragraph and ask himself what he intended to convey and what effect he wanted to create on his reader. The student can then evaluate how well he achieved his goal in each paragraph.

The final two instructional chapters discuss the use of peers and experienced readers as editing groups, stressing that the group should not control the student's writing, but that the suggestions made by the group must be analyzed by the writer, then used or disregarded.

The chapter called "The Writing of Writers Writing" was not particularly helpful, although it did show the work and thought processes of the authors. The final chapter, entitled "Suggestions for Teachers but Not for Teachers Only" was quite good. I felt that I finally knew what the authors had intended for the book to be and how they intended it to be used. This chapter would have been more helpful to me at the beginning of the book, however, rather than after reading the entire text. Also included in this chapter were statements from teachers who had actually used this book with their students.

The writing-and-revising process is the most important aspect of learning to write. Writers Writing is useful because in each of the chapters there are papers shown in multiple drafts, so the reader sees the process of writing-and-revising taking place. Also, each chapter asks the reader to interact with the drafts included, and to discuss the pieces with their own peer editing group. There are writing exercises to be used for writing and revising and group discussion in each chapter.

The writers write in an easy,enjoyable style that will be well read by students. The pieces included are well chosen for the points they are to exhibit. This book could be well used in writing workshop courses, and would be helpful for teachers of writing at any level.

Building English Skills, Teacher's Edition, Level Seven, and accompanying Resource Kit by Joy Littell, editorial director. Evanston, Illinois: McDougal, Littell and Company, 1984, 622 pp. (Reviewed by Mary Gifford.)

Many of today's schools have been criticized for the lack of attention paid to the skill of writing; this new English series not only emphasizes the process of writing but presents instruction in seven language arts skills. The first part of the text presents vocabulary development, composition, speaking and listening, study and research skills, and appreciation of literature; the second part of the text is devoted to grammar, usage, and the mechanics of writing.

Throughout the text the process of writing -- pre-writing, writing, and rewriting -- is presented through paragraphs, letters, and reports. The writing of different kinds of paragraphs, including narrative, descriptive, explanatory, and persuasive, receives much attention in the seventh grade text. Two chapters are devoted to the writing of a five-paragraph composition. Students are taught that the final paper is a result of choosing a topic, narrowing the topic, outlining the topic, writing the paper, rewriting the paper, and proofreading the paper. The product is a result of a progressive series of operations.

Grammar and usage exercises are in abundance both in the text and in supplementary materials that accompany the text. These exercises, intended to refine concepts of grammar, are not isolated from writing. Notes to

the teacher in the side margins of the teacher's edition indicate correlated writing assignments.

Accompanying the text in the Teacher's Resource Kit are two books of copy masters, Practice and Extension Exercises and Management, Testing, and Evaluation; two booklets with teaching and writing suggestions for teachers, Teaching and Evaluating Student Writing and Ideas for Creative Teaching; overhead transparencies for use in teaching the Process of Writing; classroom posters; a copy master for cumulative record keeping; and two charts that show the scope and sequence by topic in each level of the entire K - 12 series as well as the progression of behavior and concepts by grade level of each of the seven language arts skills.

The series Building English Skills K - 12 is a sequenced presentation of skills and concepts in a step-by-step approach. Each new skill or concept builds on what has been learned previously. The rationale for this approach is supported by Jerome Bruner and other learning theorists.

The outstanding feature of the series is the focus on the process of writing. The booklet Teaching and Evaluating Student Writing provides teachers with definitions, techniques, ways to evaluate writing, useful tools for holistic scoring of students' papers, and a philosophical justification for teaching the process. Citing Murray, Graves, Moffett, Haley-James, Britton, and others who advocate that the ability to write well

can only be developed through writing, the philosophical and theoretical basis for the series is acknowledged. Not only are these authors mentioned, but their works are listed in a rather extensive bibliography.

Ironically, leaders in the writing movement advocate the teaching of writing without textbooks, indicating that texts present grammar as an end to itself rather than a means to effective writing, that writing is taught through rigid structures such as the five-sentence paragraph and the five-paragraph theme, and that the process of writing is ignored. Followers of this philosophy will be disappointed in the series because grammar is presented by the parts of speech in one section of the book, and the traditional approach to the writing of the five-sentence paragraph and the five-paragraph theme is there with less prescribed forms of writing. Teachers who are versed in Kinneavy's classification of discourse according to its aims and modes will be inconvenienced by the lack of precision in making distinctions between types of writing in the presentation of kinds of paragraphs - narrative, descriptive, and explanatory.

Because of the abundance of drills and exercises, teachers may be tempted to present grammar in a structured "right-from-the-book" approach, ignoring the writing process in the meantime. While these exercises provide for the development of skills, the format of the grammar section does not lend itself well as a

reference tool or handbook. Students who have grammar or usage problems that go beyond the text's level of instruction will find it necessary to consult another source.

The text has an attractive format. Colored pictures of young people mark the chapter divisions. The use of bold print for chapter sub-divisions and the setting off of concepts in colored blocks are very useful. Many side notes to teachers offer ways to adapt the lessons to less-advanced or more-advanced students. Other suggestions are given for extending or reinforcing the lesson.

Teachers will find the new series to be very useful because of the abundance of materials, the adaptability for students of differing abilities, and the focus on the process of writing. Building English Skills is such an improvement over past texts that weaknesses could easily be overlooked. I would caution teachers to keep their writing notebooks and sourcebooks on writing activities close at hand.

Building English Skills - Grade 8, Joy Littell, Editorial Director, McDougall, Littell, and Co., P.O. Box 1667-L, Evanston, IL 60204, 1984, 617 pp. (Reviewed by Jane N. Reynolds, Austin Ind. School District)

A good language arts textbook includes grammar, usage, mechanics, and writing. Writing is often omitted because it is difficult to teach and even more difficult to evaluate. Building English Skills covers writing in a very easy, understandable, and practical way.

Building English Skills is divided into two parts. The first half of the book covers writing. In 309 pages, one learns the three major steps of the writing process (pre-writing, writing the first draft, and revising which includes proof-reading), paragraph development, library and research skills, and a brief explanation of literature (oral literature, poetry, non-fiction and fiction prose, and drama.) The methods of writing, expressive, persuasive, informative, and literary, are not presented as such. There are three kinds of writing, narrative, descriptive, and explanatory with persuasive writing as a part of explanatory writing.

The second half of the book covers grammar, usage, and mechanics, much of which is covered on standardized tests. Even though there are only 290 pages in this section, it is more than a reference book. There are two or three

exercises for each concept taught and writing assignments are suggested throughout.

My experience in several school districts is that a teacher is given only a teacher's manual that accompanies the text. This usually consists of the answers to the grammar exercises. Building English Skills goes further. In the front of the book, the writing process is explained in detail and suggestions are given on how to evaluate it. This is followed by a bibliography of additional sources by noted educators such as Donald Graves and Donald Murray. Objectives are stated in the margins and ways to individualize the lessons for advanced and less-advanced students are given. In the back of the book, a teacher can find what material is covered in earlier texts and where to find additional exercises.

Along with the many aids in the teacher's edition, each teacher is supplied with a teacher's resource kit. This contains a book of diagnostic tests, additional writing and grammar exercises, and forms to aid in evaluating writing. Booklets on teaching and evaluating writing and creative teaching ideas and a set of transparencies explaining the process of writing are also included. Teachers do not need to search through teacher supply stores for supplementary materials.

The material is presented with youth in mind. Each

chapter begins with a photograph of a young person. A variety of ethnic, race and socio-economic groups is represented. There are no cartoon characters. Points or concepts are set off by bold lettering in colored areas. Sentences contain names other than John, Mother, Father, or Mr. Smith.

Educators know that it is time we took an objective, critical look at writing instruction in our schools. Despite the efforts of teachers, student writing has not been improving. Teachers feel frustrated and pressured. I think Building English Skills will alleviate much of this frustration. I am optimistic.

SCOPE ENGLISH GRAMMAR AND COMPOSITION LEVEL ONE. New York: Scholastic Book Services, 1983, 373 pp. (Reviewed by Lisa Dowdy, Pearce Junior High School, Austin, Texas.)

Scholastic Book Services has provided educators with news magazines for classroom use for several years. Now they have introduced an all-new grammar and composition text for the student below grade level.

An extensive program of grammar, usage, mechanics, word study, and composition is offered with specific material for instruction and reference. The authors have used a simple, consistent form throughout the text. Each lesson begins with an appealing introduction, teaches a single concept, and provides a series of exercises which build upon one another, each requiring a higher level of thinking than the exercise preceding it.

The concepts are presented one at a time in a developmental sequence which makes learning easier. Besides grammar, mechanics, etc., there is also a complete "course" on the writing process, which includes organizing and planning, paragraphs, word choice, and sentence style. Descriptive, persuasive, and narrative are among the types of writing explored in the book.

Opening with a chapter on sentences, fragments, and subjects and predicates, the text proceeds to a chapter that discusses paragraphs, focusing on main ideas, topic sentences, and paragraph development. This alternating pattern of grammar followed by composition continues throughout the book. Grammar and writing are integrated with one another in the hope that students will discover that grammar is not an isolated series of rules, but a dynamic process of theory and application.

In addition to the text, Scholastic has several supplements that accompany it. Workbooks correlated to the text provide review and reinforcement for every lesson and unit. Homework assignments are specific,

and at all times the student is required to write.

The teaching guide includes a complete plan for each lesson and unit. All skills and objectives are clearly defined, and answers to text and workbook exercises are included. A scope and sequence chart is provided to allow the teacher to see how and where the class is moving.

Pre-, post-, and unit tests are provided with the print masters. These diagnostic tests evaluate the skills taught in each unit and allow the teacher to evaluate end-of-year growth.

Perhaps the most impressive aspect of the book is its approach to the student. Although written for the student reading on the fourth to sixth grade reading level, the book is presented in a very straightforward manner. There is no big print or oversimplification of material and content to hint to the student that this is a "low-level" book. Instructions and explanations are direct and clear, enabling the student to grasp quickly the skill being presented.

Another strong point of this book is the hesitancy to emphasize the five-sentence paragraph. Although students start off with this in the beginning of the book, many of the writing assignments suggest that they write from five to seven, or seven to ten sentences once they have begun self-directed writing. At last a book is attempting to move away from the all too familiar topic sentence, three supporting statements, and a clincher statement that has been taught for so long. Students may adhere to the five-sentence paragraph if they feel comfortable with it, but they are encouraged to write more.

The major problem with this book, as with nearly any grammar book being published today, is the heavy emphasis on grammar. This book closely follows the prescriptive mode of teaching grammar. Although writing is

emphasized, the book generates a feeling that somehow, someway, as much grammar as possible must be taught.

SCOPE ENGLISH is an extremely useful book in a series which introduces readers to grammar as well as composition. It is appealing to the students, and the authors have committed themselves to reaching those students who cannot or will not learn. The book is logically organized and flows smoothly from one concept to another. The teacher who is trying to challenge his/her students, will find this book helpful.

Language for Daily Use by Dr. Dorothy S. Strickland. Harcourt Brace Jovanovich, New York, 1983, 351 pp. (Reviewed by Susan McLinn, Texas Hill Country Writing Project, University of Texas, Austin)

One essential factor in determining the useability of any text is its adaptability to different teaching styles. Dr. Strickland has organized her series so that it can be used in a great variety of ways by a great variety of teachers. The book which was examined was for the third grade level; however all books in the series are organized in the same manner.

The activities in each unit revolve around a central theme whenever possible. This theme is addressed in four strands: language, study skills, composition, and literature. Each strand is clearly identified so that the teacher can follow the strand separately or within the context of the unit theme. Within a unit , the four strands relate very closely to each other. For example, in the unit on adjectives, the students will read descriptive poetry and write descriptive paragraphs.

Like most textbooks, this one is organized in a " part to whole" manner. However, because of the well defined strands, it could be easily reorganized for a "whole to part" approach.

Information in the lessons is presented in a clear, concise way. Enough varied, leveled practice material has been included to satisfy the most conscientious paper pusher. Few of the more traditional exercises, however, are considered mandatory. The one section required of every student is called APPLY. It is a writing assignment that has the student immediately use in context the skill that has been taught in the lesson.

This series does a commendable job of focusing on writing as a process and the study of language as a part of that process. Three of the four aims of writing are fairly well addressed. While there is no direct attention given to the aim of persuasion, some of the assignments could become persuasive with a little redirection.

Communication, both oral and written, is encouraged throughout the books. Included are literature selections intended for oral reading and discussion, a play, telephoning and conversational skills.

This series provides a well-rounded language program for the elementary level. The program also covers the higher levels, but its strength is in the K-6 classroom. Teachers using these books for the first time should be aware of one fact. Between the

student text and the teacher's manual there is more material than can probably be covered in one academic year. It would not be reasonable, or necessary, to try to complete every practice exercise on every page.